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MR. DONNELLY'S CIPHER—A SIMPLE RULE ANNOUNCED.

THE following information is from some letters, the earliest date of which is April 7th, 1890. We withheld the publication of the particulars which Mr. Donnelly gave, because an article written by him, and in which he gives a detailed account of his fresh discovery, had been accepted (and purchased) by the Editor of the *North American Review*. The article was expected to be published in May or June at the latest; since, however, seven months have passed, and its appearance is still delayed, we feel no longer bound, even by courtesy, to suppress information which is due to the members of our Society, and which should have been made known long ago.

After explaining that his article may be expected on May 1st, or at the latest on June 1st, Mr. Donnelly says:—"There have been no new developments in the Bacon-Shakespeare matter. I show that the words, 'Francis Bacon, Sir Nicholas Bacon's son,' on three pages in 1 Henry IV., are every one of them the 371st word and the 648th word. There are seven italic words, col. 1 of p. 53:—53 × 7 = 371. There are 12 italic words in col. 1 of p. 54:—54 × 72 = 648. I am now convinced that every page of the folio, where a scene begins, is the foundation of a cipher, the cipher number of which is obtained by multiplying the page with the number of italic words on the first column of the same. I have worked out, by a regular rule, a long story from p. 53 of 1 Henry IV., *every word of which is the 371st word.*

It contains a wonderfully graphic description of Shakspere's company of actors travelling over the muddy roads of Kent, some of the hangers-on occasionally varying the monotony by robbing travellers, very much as Falstaff, &c., robbed the wayfarers at Gads Hill. The rest of the narrative represents the continual struggle of Bacon to conceal his authorship of the plays, and the machinations of Cecil; with a vivid picture of old Burleigh's last sickness in 1597."

Frequent inquiries as to the cause of delay in the publication of this information in America brings the following answer, in a letter dated October 26th, 1890:—

"I have for a month past been engaged in a campaign for the State Senator, and have been but little at home. Moreover, I was at a loss to know when that article would be published. But yesterday I received a letter from the Editor of the *North American Review*, telling me that it is almost certain to appear in the December number of the Magazine. I suppose it has been delayed by their giving preference to articles of a political character. The election takes place on November 4th. The editor writes me that he submitted my MS. to Mr. W. J. Rolfe, a prominent Shakesperian and Anti-Baconian, and he has found all my "counts" to be correct. The article will, I think, establish the reality of the cipher beyond question, and close the mouths of mockers and slanderers."

[Since the above was sent to press the *North American Review* for December, 1890, which contains Mr. Donnelly's article, has been received. Members of the Bacon Society should procure and study this paper, which contains particulars of great interest.]

We have received another octavo volume from the indefatigable pen of Mr. W. F. C. Wigston (Kegan, Paul, Trübner & Co.).

"Francis Bacon *versus* Phantom Captain Shakespeare." Why this strange title? There is nothing strange in the book itself, which is a valuable addition to the bibliography of our Baconian literature. It brings together, besides a number of parallels between Bacon and *Shakespeare*, many erudite bits of knowledge; evidence from books generally unknown or very rare; points which connect Bacon with the Rosicrucians and with Rosicrucian literature. It also furnishes fresh evidence as to the existence of cipher in Bacon's acknowledged works.

If we may venture to suggest an improvement to any future edition of this work, it is that, in order to make its value duly felt, a good

index should be added. The table of contents gives an inadequate notion of the amount of learning and curious information contained within these covers.

JANUARY 22ND.

Byron and Bacon, ye have made this day
  Doubly entitled to the thought of time,
Who, though he oft forgets, doth often pay
  Rich prize of fame to works indeed sublime.

"Hamlet" and "Harold," "Juliet," "Juan," "Lear,"
  "Macbeth" and "Manfred," "Cæsar," "The Dream," and "Cain,"
Will surely try to reach the Future's ear,
  Nor do I dream that they shall strive in vain.

O wave-walled England, mistress of the sea!
  Why need'st thou envy haughty Greece or Rome,
When such immortal sons are born to thee?
  In marble whiter than thy surging foam

Thou should'st enshrine them, and each year should'st pay
The homage due to this their natal day.

F. S. RYMAN.

Boston.

TO FRANCIS BACON.

To Fame's fair future must all souls appeal,
  Who dare the tide of prejudice to breast;
But Bacon, thou a double curse did'st feel,
  Since thou wert forced to give away thy best.

These precious vestments of thy soul were torn
  By force of fate to fit another's fame,
But now, at last, thy lovers may adorn
  In fitting manner thy unsullied name.

Great now in glory as thou wert in grief,
  Thou goest forth unmask'd to coming time,
And if a Shakspere rose beyond belief
  Just by the fame of thee thy plays sublime,
Where canst thou not ascend—since now so high,
  And rising e'en by thy philosophy?

F. S. RYMAN.

Boston.

JULIUS CÆSAR.

By Professor Bengough.

Bacon, in an essay of three pages, has analysed in detail the character of Julius Cæsar,* justifying and illustrating his judgments by reference to some of the most striking events in Cæsar's history. It is at least remarkable how many points of this character are exemplified in the play of Julius Cæsar, and how many parallelisms occur both of thought and expression between Bacon's essay and the tragedy ascribed to Shakspere. We have abundant means of ascertaining the conception entertained of Cæsar's character by the author of the play, from the words and conduct assigned to the great Dictator himself, and by what is said of him both by friends and enemies; and all alike are consonant with the judgment of Bacon.

(1) "He" (Cæsar) says the essayist, "was a man of unruly passions and desires, but extremely clear and settled in his judgment and understanding, as appears by his ready address to extricate himself both in action and discourse, for no man ever resolved quicker or spoke clearer."

In the play, Brutus says:—

> "To speak truth of Cæsar,
> I have not known when his affections swayed
> More than his reason."—II. i. 19.

Cæsar's actions in the drama are comparatively unimportant, but eminently characteristic. His quick resolution and clearness of speech are manifested even in the slight incident with the soothsayer.

Cæsar "What man is that?

Brutus—A soothsayer bids you beware the ides of March.

Cæs.—Set him before me; let me see his face.

Cass.—Fellow, come from the throng; look upon Cæsar.

* For Bacon's *Imago Civilis Julii Cæsaris*, and Mr. Spedding's translation, see Op. vol. vi., p. 335. Professor Bengough quotes from another version. As the whole translation occupies little more than four pages, and the translations differ considerably, the references are not given to each passage.

Cæs.—What say'st thou to me now ? Speak once again.
Soothsayer—Beware the ides of March.
Cæs.—He is a dreamer; let us leave him : pass."—I. ii, 18.

In another scene Cæsar declares of himself:—

"Be not fond.
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools. . . .
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied."—III. i. 39.

(2) Bacon continues: "His will and appetite were restless, and ever launched out beyond his acquisitions; yet the transitions of his actions were not rash, but well concerted, for he always brought his undertakings to complete and perfect periods. Thus, after having obtained numerous victories and procured a great degree of security in Spain, he did not slight the remains of the civil war in that country; but having in person seen all things fully composed and settled there, he immediately went upon his expedition against the Parthians." So ends the first paragraph in the Essay.

Now it so happens that the play opens with a festival in honour of Cæsar's coming "in triumph over Pompey's blood," *i.e.*, his victory over Pompey's son, Cneius, in the battle of Munda in Spain, by which the civil war was terminated.

(3) "He was," Bacon continues, "without dispute, a man of a great and noble soul; though rather bent upon procuring his own private advantage than good to the public; for he referred all things to himself, and was the truest centre of his own actions."

Everyone remembers how Antony is made to say:—

"Thou art the ruins of the noblest man
That ever lived in the tide of times."—III. i. 256.

And afterwards:—

"Then burst his mighty heart."—III. ii. 190.

(4) As to Cæsar being bent on procuring his private advantage rather than good to the public, it is at least the assertion of Cassius and the other conspirators, in such words as :—

"He doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves." I. ii. 135.

"When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?" Ib. 143.

(5.) Then for his referring all things to himself, and being the centre of his own actions, did he not compare himself to the Polar Star?

"I could be well moved, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine,
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion. . . . .
Hence! wilt thou lift up Olympus? III. i. 58.

I may notice in passing that Bacon, in the "Advancement of Learning," employs the same illustration, thus, "The nature of man doth extremely covet to have somewhat in his understanding fixed and unmoveable, and as a rest and support of the mind. And therefore, as Aristotle endeavoureth to prove that in all motion there is some point quiescent; and as he elegantly expoundeth the ancient fable of Atlas, that stood fixed and bare up the heaven from falling, to be meant of the poles or axletree of heaven, whereupon the conversion is accomplished; so assuredly men have a desire to have an Atlas or axletree within to keep them from fluctuation." *Adv.*, II. xiv. 2, p. 158, Clar.

(7) To return to the Essay. "He was led not by any laudable course of discipline, but by a kind of natural impulse to the sovereignty; which he rather affected to desire, than appeared to deserve." Op. vi. 342.

In the play we have:—

"What should be in that 'Cæsar'?
Why should that name be sounded more than yours? I. ii. 142.

Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? *Ib.* 148.
Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone." *Ib.* 128.

(8) It is curious how one sentence after another in the Essay receives the best possible illustration in the tragedy, and yet the parallelisms are of such a kind that it is scarcely credible that Bacon had the play in view; unless, indeed, it were his own composition, and then both alike would proceed from a subtle and profound appreciation of Cæsar's character.

In the Essay we read, "He was naturally very audacious, and never put on the appearance of modesty but to serve a turn;" and is not Cæsar himself represented as saying:—

"Danger knows full well
That Cæsar is more dangerous than he:
We are two lions litter'd in one day,
And I, the elder and more terrible;
And Cæsar shall go forth." II. ii. 44.

(9) Bacon wrote, "He put on the appearance of modesty but to serve a turn," and Brutus is made to say:—

"But 'tis a common proof,
That lowliness is young ambition's ladder." II. i. 21.

Bacon added in the final sentence of his Essay, "The same thing at last was the means of his fall, *which at first was a step to his rise*, viz., his affectation of popularity; for nothing is more popular than to forgive our enemies, through which virtue or cunning he lost his life."

(10) We are further told by the Essayist, "This procedure ingratiated him with the people . . . this daring spirit of his was so tempered that it neither subjected him to the censure of rashness or intolerable haughtiness, nor rendered his nature suspected; but was taken to proceed from a certain simplicity and freedom of behaviour, joined with the nobility of his birth. . . . He had the perfect secret

of extinguishing envy, and thought it proper in his proceedings to secure this effect, though with some diminution of his dignity."

This gives a great interest to Casca's story. "If the tagrag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man. . . . Before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut. . . . When he came to himself again, he said, If he had done or said anything amiss, he desired their worships to think it was his infirmity." I. ii. 260.

(11) To proceed: "Being wholly bent upon real power, he almost constantly declined and contentedly postponed all the empty show and gaudy appearance of greatness till, at length, whether satiated with enjoyment, or corrupted by flattery, he affected even the ensigns of royalty, the style and diadem of a king, which proved his ruin."

The scene in the play in which Cæsar refuses the crown is familiar to everyone; and Brutus saying:

> "He would be crown'd:
> How that might change his nature, there's the question."
> II. i. 12.

As to his being corrupted with flattery, let Decius speak:—

> "He loves to hear
> That unicorns may be betray'd with trees, . . .
> Lions with toils, and men with flatterers;
> But when I tell him he hates flatterers,
> He says he does, being then most flattered."—II. i. 203.

(12) But again: "He did not stoop to any mean artifices which men unpractised in the world, who depend not on their own strength, but the abilities of others, employ to support their authority: for he was perfectly skilled in all the ways of men, and transacted everything of consequence in his own person, without the interposition of others."

When Calpurnia suggests that Cæsar should make sickness a pretext for not going to the Senate-House, what is his reply?

> "Shall Cæsar send a lie?
> Have I in conquest stretch'd mine arm so far,
> To be afeared to tell graybeards the truth?" II. ii. 65.

For his skill in the ways of men, and insight into character, let his comments on the appearance and conduct of Cassius and Antony testify.

(13) Bacon asserts that Cæsar was constant, singularly beneficent, and indulgent in his friendships. . . . He made friends of mean and industrious persons, to whom he alone gave law.

What says Antony?

"He was my friend, faithful and just to me." III. ii. 90.

And to the Roman citizens he says:—

"It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad." *Ib.* 146.

I do not want to attach too much importance to the existence of a score or so of traits of character mentioned by Bacon, and aptly illustrated in the play. Most people, no doubt, would account for this coincidence by dramatist and essayist deriving their information from the same sources. But it is a little remarkable that the coincidences are so many.

I shall now point out a number of parallelisms of thought and expression contained in this same play and Bacon's "Advancement of Learning." At the time that he wrote that work it is evident that he had given much study to the life and character of Cæsar.

In Act I. i. 77 the tribune Flavius says to his fellow:—

"These *growing feathers* pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would *soar above the view of men*,
And keep us all in servile fearfulness."

Bacon, in a letter to Essex, uses the following phrase: "So in the *growing up of your own feathers* no man shall be more glad."

In the "Advancement of Learning" occurs the following sentence: "Pragmatical men may not go away with an opinion that learning is like a lark, that can mount, and sing, and please herself, and *nothing else;* but may know that she holdeth as well of the hawk, that can soar aloft, and can also descend and strike upon the prey."—Adv. II. xxiii. 12, p. 228 *Clar.*

A few verbal changes in the above would turn it into fair blank verse, and not, I think, without a Shakespearean ring about it.

"Let not dull plodders in affairs opine
That learning, like the lark, doth mount and sing
Only to please herself and *nothing else;*
But let them know she holdeth of the hawk,
That not alone can soar aloft, but stoops
From heavenward flight to strike upon the prey."

Brutus' servant, Lucius, asks Portia :—

"Madam, what should I do?
Run to the Capitol, and *nothing else?*
And so return to you, and *nothing else?*"—II. iv. 13.

"Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of."—I. ii. 66.

"Advancement of Learning."—"As in water the faces of those who look therein are clearly seen, so the hearts of men are open to the prudent." (*Proverbs of Solomon*). Here the mind of a wise man is compared to a glass, wherein the images of all diversity of natures and customs are represented.—II. xxiii. 6 ; De Aug. viii., ii. prov. 34.

A little further on in the scene just referred to are these lines :—

"Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."—*Ib.* 139.

To which we offer as a parallel this of the "Advancement."—II. xxiii. 12, p. 227, *Clar.*

"Faber quisque fortunæ suæ; sapiens dominabitur astris." ("Every-one is the maker of his own fortune ; the wise man shall rule the stars.")

"I am glad," says Cassius, "that my weak words have struck but thus much show of fire from Brutus."—I. ii. 176.

"Such a light of nature I have observed in your Majesty (says Bacon to King James), and such a readiness to take flame and blaze from the least occasion presented, or the least spark of another's knowledge delivered."—*Adv.* I., *Ded.* 2.

We pass on to Scene III. of the same Act.

"And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep."—I. iii. 103.

"Advancement of Learning."—"As Cato the Censor said that the Romans were like sheep, for that a man might better drive a flock of them than one."—II. xxiii. 1, p. 217, *Clar.*

"No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed:
So let high-sighted tyranny range on,
Till each man drop by lottery, &c., &c.—II. i. 114.

The same sentiment is expressed in the "Advancement of Learning," though in a perfectly different form.

"The resolution of men truly moral ought to be such as the same Consalvo said the honour of a soldier should be *e telâ crassiore* (of coarser thread) and not so fine as that everything should catch in it and endanger it."

"These lowly courtesies
Might fire the blood of ordinary men,
And turn *preordinance and first decree*
Into the law of children.—III. i. 36.

"Advancement of Learning."—"Not only delighted in beholding the variety of things and vicissitude of times, but raised also to find out and discern the *ordinances and decrees*, which throughout all these changes are infallibly observed."—I. i. 3, p. 6, *Clar.*

Octavius says of Lepidus to Antony:

"You may do your will
But he's a tried and valiant soldier."

Anthony replies:

"So is my horse, Octavius; and for that,
I do appoint him store of provender;
It is a creature that I teach to fight,
To *wind*, to *stop*, to run directly on,
His corporal motion governed by my spirit."—IV. i. 26.

"Advancement of Learning."—"Diogenes' opinion is to be accepted, who commended not them which abstained, but them which sustained, and could refrain their mind *in præcipitio*, and could give unto the

mind, as is used in horsemanship, the shortest *stop* or *turn*."—II. xx 11, p. 192, *Clar.*

Bacon calls Cæsar "*the most excellent spirit, his ambition reserved, of the world.*"

Brutus says:—

"What shall one of us
That struck the foremost man of all this world."—IV. iii. 21.

In his speech he had said:—

"As he was valiant I honour him, but as he was *ambitious* I slew him."—III. ii.

"By the gods
You shall digest the *venom* of your spleen,
Though it do *split* you."—IV. iii. 46.

"Advancement of Learning."—"It is merely the quality of knowledge . . . hath in it some nature of *venom* or malignity, and some effects of that venom, which is *ventosity or swelling*."—I. i. 3, p. 7. *Clar.*

"There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune:
Omitted, all the voyage of their life
Is bound in shallows and in miseries."—IV. iii. 218.

"Advancement of Learning."—"In the third place I set down reputation, because of the peremptory tides and currents it hath; which, if they be not taken in their due time, are seldom recovered, it being extreme hard to play an after-game of reputation."—II. xxiii. 38, p. 243, *Clar.*

Bacon remarks that it would be well if Human Nature were made a science by itself, and especially all that concerns the sympathies and concordances between the mind and body, which, being mixed, cannot properly be assigned to the sciences of either. This science, he says, should include physiognomy, which discovereth the disposition of the mind by the lineaments of the body, and an exposition of gestures, which are no less comprehensible by art.

Now as the Shakespeare Plays are in themselves almost a text-book of Human Nature, it is likely that they would abound in illustrations of the relation between mind and body and the outward signs of emotion. The tragedy of *Julius Cæsar* is especially rich in these. Examples might be cited from every scene. But they could only

prove how profoundly versed was the author of the play in that science which Bacon outlines, and so strongly recommends.

I have thought it best to confine myself to quotation of parallelisms and passages in a single drama, because that kind of evidence is more striking, and when the attention is confined to one play, coincidences of thought and expression are more readily recognized. But experience disposes me to think that most of the finer Shakespearean Plays might be illustrated from the works of Bacon in the same sort of way. And if this is so it certainly suggests the exceeding probability that the universal genius, enthroned by Ben Jonson and his contempories on the summit of Parnassus, and the author of the Plays were one and the same person. And when a number of other lines of evidence—such as the tallying of certain events of Bacon's life with the publication of particular plays, the extensive and accurate legal knowledge displayed in the dramas, the acquaintance with the niceties of courtly life and etiquette, agreement as to opinion and sentiment in matters without number, and finally significant allusions in Bacon's correspondence to a literary secret regarding himself; when, I say, all these lines of evidence converge to one point, the probability of which I spoke becomes almost a certainty. SAMUEL EDMUND BENGOUGH.

COURT HOLY WATER.

BACON says of Lord Burleigh (1592):—"He was no brewer of *holy water in Court*, no dallier, no abuser, but ever real and certain." *Life* I., 200. And, writing to Salisbury in 1607, he says:—"Your Lordship is no dealer of holy water, but noble and real." *Ib.* III., 297. This same very curious phrase occurs in *Lear*. The Fool says to the old King:—"O nuncle, *court holy water* in a dry house is better than rain water out o' doors" (III. ii. 10). The phrase is of French origin, *Eau benite de Cour*. Florio, in his Italian dictionary, uses the phrase as equivalent to "With fair words bring him into a Fool's Paradise,—to make one believe anything." See Clarendon Note. R. M. T.

"THE BODY IS WITH THE KING."

"The Body is with the King, but the King is not with the Body."
Hamlet, iv. 3.

THAT the body-politic is properly and inseparably connected with the person of the Sovereign is a point in law and statesmanship upon which Bacon lays stress. In the *Case of the Post-Nati of Scotland*, he says :—"The natural body of the King hath an operation and influence into his body-politic, as well as his body-politic hath upon his body natural; and therefore, although his body-politic of King of England, and his body-politic of King of Scotland, be several and distinct, yet nevertheless his natural person, which is one, hath an operation upon both, and createth a privity between them." Op. VII., 665.

Somewhat in the same strain he says :—"Law no doubt is the great organ by which the sovereign power doth move, and may truly be compared to the sinews in a natural body, as the sovereignty may be compared to the sinews: for if the sinews be without the spirits they are dead and without motion; if the spirits move in weak sinews, it causeth trembling: so the laws without the King's power, except the laws be corroborated, will never move constantly, but be full of staggering and trepidation." *Ib.*, p. 646.

It does not appear that the doctrine of the inseparable connection of the body-politic with *the person* of the King was generally adopted or recognised by the great statesmen of the period. The King adopted it, probably at Bacon's suggestion, in "the gracious and judicious" speech with which he opened Parliament in 1603. James I. said with regard to the union of England and Scotland :—"I am the Head, *It* is my body . . . I hope that no man will be so unreasonable to think, I, being the head, should have a monstrous and divided body."

If we compare the date of this speech with the date assigned to the publication of *Hamlet*, 1602-3 (the play was entered at Stationers' Hall two years earlier) we see that the two were almost

coincident. James (and Bacon speaking behind the scenes) wished to show that he was still the Head of the body-politic of Scotland, and consequently that the country of Scotland was inseparably united to him and to England, although, personally, he no longer lived in Scotland but in England.

There was, we think, a little bit of diplomacy in the insertion of this remark into the Speech from the throne, and in the echo of it from the public stage :—

"The body is with the King, but the King is not with the Body."

C.

BACON'S CHARGE AGAINST SOMERSET.

Bacon's charge against the Earl of Somerset, 1616 (*Life*, vol. v., 307—320), contains many little touches which betray the hand that wrote Shakespeare. Thus he describes the plot to get Overbury into the Tower as a prisoner for contempt—"And then they would look he should be close enough, and *death should be his bail*." So in the 74th Sonnet we read:—

"When that fell arrest [death]
Without all bail, shall carry me away."

Again, when Overbury was in the Tower:—"Courses were taken by Somerset . . . to entertain Overbury by continual letters, partly of hopes and projects for his delivery, and partly of other fables and negotiations : somewhat like some kind of persons (which I will not name) which keep men in talk of fortune-telling, while they have a felonious meaning." Mr. Spedding, in a note, gives another report of this passage, by an ear-witness:—"Which were probably the words as really delivered." (My L. of Somerset, you used him as fortune-tellers do poor people in the country, hold them in a tale while they steal their purse.) So Autolycus tells the shepherd a story of his being robbed and beaten, and takes the opportunity to pick his pocket (*Winter's Tale*, IV. iii.). The dramatic situation is the same in the two cases.

R. M. T.

THE STATE METAPHORS OF BACON AND SHAKESPEARE.

By Mrs. Henry Pott.

Continued from page 274.)

Rack.

The worst *tyranny* is law upon *the rack.* (*Lex in equuleo.*)
(*Antitheta Law*, Op. I. 706.)

The Commons hast thou *rack'd.* (2 *Hen. VI.* I. iii. 131.)

Reach.

The King is far above the *reach* of his people.
(*Advice to Buckingham.*)

To me you cannot *reach.* (Henry VIII. to Gardiner, Bishop of Winchester). (*Hen. VIII.*, V. iii. 126.)

Reckonings.

The *reckonings* of that business are not yet cleared with Spain.
(*Holy War.*)

If the cause be not good, the King himself hath a heavy *reckoning* to make. (*Hen. V.*, IV. i.)

Hanging is the word—a heavy *reckoning* for you, Sir.
Cym. V. iv. 155. Comp. *Ham.* I. v. 78—80.

Remedies for Trouble and for Sedition.

It must be the *remedy* of State and not the *remedy* of Statute that must do good in this case. (*Report, June* 17, 1607.)

Parliament hath been the ordinary remedy to supply the King's wants: it is a confession of weakness in a body if it cannot brook the ordinary remedy. (*For calling Parl.* 1613.)

It is a question . . . whether deferring remedies will not make the case difficult . . . what needeth precipitation to extreme remedies? (*To Sir J. Villiers.*)

Rome shall remedy this. (1 *Hen. VI.* III. i. 51.)

Suffolk, what remedy?
. . . There is remedy enough, my Lord.
(*Ib.* V. iii. 132.)

There is no remedy . . .
The violent fit of the State craves it as a physic
For the whole State. (*Cor.* III. ii. 26.)

For the *remedies* (to *Sedition*) there may be some general preservatives, whereof we will speak: as for the just cure, it must answer to the particular disease . . . To give moderate liberty for griefs and discontentments to evaporate . . . is a safe way: for he that turneth the humours back, and maketh the wound bleed inwards, endangereth malign ulcers, and pernicious imposthumations . . . Let princes . . . hold good correspondence with other great men in the State, or else the remedy is worse than the disease. (*Ess. of Sedition.*)

Wrath-kindled gentlemen, be ruled by me,
Let's purge the choler without letting blood:
This we prescribe, though no physician;
Deep malice makes too deep incision;
Forget; forgive; conclude, and be agreed;
Our doctors say this is no month to bleed.
(*R. II.* I. i. 152.)

Meet we the medicine of the sickly weal
And with him pour we in our country's purge
Each drop of us . . . (*Macb.* V. ii 27.)

* * * *

If thou could'st, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health
I would applaud thee to the very echo. (*Ib.* V. iii. 50.)

The King thought it behoved him *to apply the remedy* where the disease lay. (*Hist. of Hen. VII.*)

Rip up.

Mr. Attorney-General made a history of their lives, and *ripped them up* from their cradle. (*Chudleigh's Case*, *Holy War* and *Sp. of Undertakers.*)

To know our enemies' minds we'ld rip their hearts.
(*Lear* IV. vi. 265).

I'll have this secret from thy heart
Or *rip* thy heart to find it. (*Cym.* III. v. 86.)

Salve.

It is not your interlacing of "*God forbid*" that will *salve* these seditious speeches. (*Charge against St. John.*)

Your Majesty is thus put to *salve* and cure not only accidents of time but errors of servants. (*To the King*, 1616.)

That mistakings and misunderstandings be rather avoided and prevented than *salved.* (*Reply to Speaker*, 1620.)

The worth of Ireland, where the sore was . . . being suddenly closed hath continued closed by this *salve* (of Union).
(*Sp. of Naturalization*, 1606-7.)

This *in the name of God* I promise here:
The which if he be pleas'd I shall perform.
I do beseech your majesty may *salve*
The long-grown wounds of my intemperance.
(*1 Hen. IV.* III ii 153.)

Let us hence, *my sovereign*, to provide
A *salve* for any *sore* that may betide.
(*3 Hen. VI.* IV. vi. 87.)

Speak fair, you may *salve* so,
Not what is dangerous present, but the loss
Of what is past.
(*Cor.* III ii. 70. *See M. Ado*, I. i. 316.)

Scale, Counterpoise.

Counterpoise . . . or restore to an equilibrium the scales of justice.
(*De Aug.* VIII. 2.)

(We'll) *poise* the cause in Justice' equal *scales.*
(2 *Hen. VI.* II. i. 204.)

We, *poising* us in her defective scale
Shall weigh thee to the beam. (*All's W.* II. iii. 161.)

Scarecrows of the Law.

The records, reverent things, but *like scarecrows.*
(*Notes from Sp. on Penal Laws.*)

We must not make *a scarecrow* of the law,
Setting it up to fear the birds of prey,
And let it keep one shape, till custom make it
Their perch and not their terror. (*M. M.* II. i. 1.)

Schoolmaster.

This rule that a *man's deeds* and his words shall be taken strongest against himself . . . is a rule drawn out of the depth of Reason, for first it is *a schoolmaster* of wisdom in making men watchful. (*Maxims of the Law, &c., and see Antitheta of Nature.*)

O sir, to wilful men,
The injuries that they themselves procure
Must be their *schoolmasters.* (*Lear.* II. iv. 305.)

Seafaring Men in Storms.

The *seafaring man* will, in a *storm*, cast over some of his goods to save and assure the rest. (*Sp. on a Subsidy.*)

Such as *seafaring men* provide for *storms.* (*Com.* I. i. 81.)

Sea.

(The ancients compared) the people to the sea and the orators to the winds, &c. (*Advt. L.*, II. i.)

The sea enraged is not half so deaf. (*John* II. i. 451.)

High stomached are they both and full of ire,
In rage *deaf as the sea*, hasty as fire. (*R. II.* I. i. 18.)

Sedition and Disease like Infection.

(Sedition) is a *disease like to infection;* for as infection spreadeth upon that which is sound and tainteth it, so when envy is gotten once into a state, it traduceth even the best actions thereof, and turneth them into an ill odour. (*Essay, Envy*)

I am not glad that such a sore of time
Should seek a plaster by contemn'd revolt,
And heal the invetuate canker of one wound
By making many. . . .
But such is the *infection* of the time,
That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confused wrong. (*John* V. ii. 12)

This sickness doth *infect*
The very life-blood of our enterprise,
'Tis *catching* hither, even to our camp.
(1 *Hen. IV.* IV, i. 28.)

As for my country, I have shed my blood.
Not fearing outward force. So shall my lungs
Coin words till they decay against those measles
Which we disdain should tetter us, yet sought
The very way to catch them. . . . (*Cor.* III. i. 76.)

Leave us to cure this cause. 'Tis a sore upon us,
You cannot tent yourself. . . . (*Ib.* 235).

. . . . We'll hear no more,
Lest his infection, being of a catching nature,
Spread further. (*Ib.* 308.)

Shake.

The justice of the *land* . . . began to *shake* and sink. (*To Essex.*)

The shaking and subversion of the state. (*Of Elizabeth.*)

If the King's Prerogative . . . be shaken, the council must fall. (*Of the Marches.*)

I fear the trust Othello puts in him
. . . Will *shake* this *island.* (*Oth.* II. iii. 131.)

O when degree is *shak'd*,
Which is the ladder to all high designs,
Then enterprise is sick. (*Tr. Cr.* I. iii. 101.)

Spark to Fuel.

Concerning the materials of sedition . . . if there be *fuel* prepared, it is hard to tell whence the spark shall come that shall set it on fire. (*Ess. Sedition.*)

Thus was *fuel* prepared for the *spark* that afterwards kindled such fire and combustion. (*Hist. Hen. VII. and see Ess. Empire.*)

This spark will prove a raging fire
If wind and fuel be brought to feed it with.
(2 *Hen. VI.* III. i. 302.)

Skin Over.

Having rather *smoothed and skinned over* than healed the commotion (*Obns. on a Libel.*)

We are here to search* the wounds of the realm and not to *skin them over.* (*Sp, on Subsidies.*)

(*Compare with passage from Cor. III. i., *Antê Sedition*).

Sore.

Lay not that flattering unction to your soul . . .
It will but *skin and film* the ulcerous place.
(*Ham.* III. iv. 145.)

Sore Searched.

I have *searched the sore*, in hope you will discover the medicine
(*Sp. of Undertakers.*)

Wounds cannot be cured without *searching*. (*Ess. of Expenses.*)

Modest doubt is call'd
The beacon of the wise, the tent that *searches*
To the bottom of the worst. (*Tr. Cr.* II. ii. 15.)

Steer.

Your Majesty's wisdom must *steer* and balance the ship.
(*To the King*, 1613.)

To *steer* the King's business. (*Of a Parlt.*, 1613) &c.

You yourself shall *steer* the happy helm.
(*Suffolk to Q. Margaret*, 2 *Hen. VI.*, I. iii. 103.)

I did *steer* towards this remedy.
(*Hen. VIII.*, II. iv. 200.)

Sound the Bottom.

We are *not at the bottom*, and he that would not use the utmost of his line to sound such a business as this would not have due regard to your Majesty's honour.

You are too shallow, Hastings, much too shallow,
To *sound the bottom* of the after times.
(2 *Hen. IV.* IV. ii. 50.)

(I'll) *sound the depth* of this knavery.
(*Tam. Sh.*, V. i. 141.)

I will look further into it, and I have a disguise to *sound* Falstaff.
(*Mer. W.*, II. i. last sp.)

The late demand that you did *sound* me in.
(*R. III.*, IV. ii. 87) &c.

Taint.

Followers . . . *taint* business. (*Ess. Followers.*)

That *taint* upon honour. (*Of Essex*) &c.

A general *taint* of the whole state. (*Hen. VIII*, V. iii. 28.)
We come not to *taint* that honour. (*Ib.*, III. i. 55.)
What plea, so *tainted* and corrupt.
(*Mer.* V., III. ii. 75.)

Tempests.

Shepherds of people had need to know the calendars of *tempests* in the State, &c. (*See Ess. Sedition.*)

This lowering *tempest* of your home-bred hate.
(*R. II.*, I. iii. 187.)

But lords, we hear this fearful *tempest* sing,
Yet seek no shelter to avoid the storm. (*ib.*, II. i. 263.)

(See also 2 *Hen. VI.*, III. i. 349—354; 2 *Hen. IV.* II. iv. 390—394; and *Hen. VIII.* I. i. 89—94.

Tempests past are remembered in the calm.
(*Let. written to Essex.*)

It was thought but a *tempest* of popularity which overthrew him.
To the Bp. of Winchester.)

Calm this *tempest* whirling in the court. (*Tit. And.* IV. ii 160.)

Topping.

Periander . . . went into his garden and *topped* all the highest flowers; signifying . . . the cutting off and keeping low of the nobility and gentry.
(See *Advt.* ii 1. and *De Aug.* vi. 1.)

Go thou, and *like an executioner*,
Cut off the heads of too fast-growing sprays,
That look too lofty in our commonwealth;
All must be even in our government. (*R. II.* III. iv. 33.)

Foemen mow'd down in *tops* of all their pride.
(3 *Hen. VI.* V. vii. 3.)

Torture of the Law.

Tortura legum pessima, the *torturing* of laws is worse than the torturing of men. (*Ch. against St. John.*)

The worst tyranny is the *torturing* of the law.
(*De Aug.* vi. 3, *Antitheta*, 46 and *ib.* viii. 3.)

Comp. the *hideous* law. (*M. M.* i. 4, 63-67.)

Rigour and not law. (*W. Tale* III. ii. 112-115.)

Civil laws are cruel. (*Tim. Ath.* IV. iii. 60.)

In your protectorship you did devise
Strange tortures for offenders, never heard of,
That England was defamed for tyranny.
(2 *Hen. VI.* III. i. 121.)

Wrest once the law to your authority.
(*Mer. Ven.* IV. i. 215.)

Vital Parts.

When you have confirmed the noble and *vital parts* of your *realm of state*, proceed to take care of the blood and flesh, and good habit of the body. (*Gesta Grayorum*)

(Sherris) illumineth the face, which, as a beacon, gives warning to all the rest of *this little kingdom*, man, to arm, and then the *vital* commoners and inland petty spirits muster me all to their captain, the heart, &c. (2 *Hen. IV.* IV. ii. 116.)

Wall.

Never kings of any nation kept the *partition wall* between Church and State better. (*Ch. against Talbot.*)

He expressed himself as if he had built a *wall of brass* about his kingdom. (*Hist. Hen. VII*)

They of those Marches, gracious sovereign,
Shall be *a wall* sufficient to defend
Our inland. (*Hen. V.* I. ii. 140.)

I'll have them wall all Germany with brass.
Faustus I. 86.

Weed.

Weed out the partakers of the former rebellion. . . Bad subjects *weed out.* (*Hist. Hen. VII.*

Weeding time is not yet come. (*Notes for Conference*, &c.)

He cannot so precisely weed this land . . .
His foes are so enrooted with his friends.
(2 *Hen. IV.* IV. i. 205.)

He *weeds* the corn, and still lets grow the *weeding.*
(*L. L. L.* I. i. 96.)

The whole land
Is full of *weeds* . . .
The *weeds* that his broad spreading roots did shelter
Are pluck'd up root and all. (*R. II.* IV. iv. 43.)

Whelp.

The nobility of England brought up their sons, but as they entered their *whelps*, and thought them wise enough if they could chase their deer. (*Advice to Rutland.*)

The young *whelp* of Talbot.
(1 *Hen. VI.* IV. vii. 35.)

His most mighty father on a hill
Stood smiling to behold his lion's *whelp*
Forage in blood of French nobility.
(*Hen. V.* I. ii. 108, and 1 *Hen. IV.* III. iii. 166.)

Windy.

Many of these conceits are *windy*. (*Of Essexs' treasons.*)

Windy attornies to their client woes. (*R. III.* IV. iv. 127.)

Workman.

You are *natus ad ardua*: and the indisposition of the subject may honour the skill of the *workmen*. (*To Sir R. Cecil.*)

The King's Council are no good *workmen*.
(2 *Hen. VI.* IV. ii. 7*th Sp.*)

Wound.

We cannot suffer the prerogative of our crown to be *wounded* through the sides of a private person . . . Nothing can be done which may *wound* our prerogative. (*Act of Council.*)

Relief, by law, is due to one whom it has *wounded*.
(*De Aug.* viii. 3.)

The fatal engine . . .
That gives our Troy, our Rome, the *civil wound*.
(*Tit. And.* V. iii. 86.)

Disorder *wounds*
Where it should guard. (2 *Hen. VI.* V. ii. 32.)

They would with treason wound this fair land's peace.
(*R. III.* V. iv. 39.)

I think our country sinks beneath the yoke:
It weeps, it bleeds; and each new day a gash
Is added to her *wounds*. (*Macb.* IV. iii. 39.)
(*And see* 1 *Hen. VI.* III. iii. 50-57.)

Wounds green.

It is meet the remedies be applied unto the accidents by opening what it is on either part that keepeth the *wounds green*.
(*Of Controversies in the Church.*)

A man that studieth revenge keepeth his *wounds green*, that would otherwise heal and do well. (*Ess. Revenge.*)

Send succours, lords, and stop the rage betime
Before the wound doth grow uncurable;
For, being *green*, there is great hope of help.
(2 *Hen. VI.* III. i. 285.)

Lest . . . the *new-healed wound* of malice should break out,
Which would be so much the more dangerous
By how much the *estate is green*. (*R. III.* II. ii. 125.)

Wounds bleed inwardly.

He that turneth the humours back and maketh the *wound bleed inwards*, engendereth malign ulcers and pernicious imposthumations.
(*Ess. Seditions.*)

The blood weeps from my heart.
(2 *Hen. IV.* IV. iv. 58.)

My heart *bleeds inwardly*.
(2 *Hen. IV.* II. ii. 51.)

I *bleed inwardly* for my lord. (*Tim. Ath.* I. ii. 211.)

PARALLEL.

Far be it from us, by any strains of wit or art, to seek to *play prizes*, or to blazon our names in blood.
(*Speech against Somerset*, 1616. *Life V.* 307.)

Who would not be offended at one that comes into the pulpit as if he came upon a stage to *play* jests or *prizes?*
(*Pacification of the Church. Life III.* 119.)

So, Bassianus, you have *played your prize*. (*Tit. And. I.* i. 399.)

R. M. T.

OUR SEA-GIRT ISLAND.

In days when so much has been said and agitated as to the advantages which England would derive from being joined to the Continent, by a tunnel or some other device, it may interest readers to see the importance which the great Bacon attached to our insular position, and how he recommended to all patriotic Englishmen the care of the Navy Royal and shipping of the kingdom, "our first outwork"—"the walls of this kingdom." Whether in prose or poetry he is equally emphatic; and we observe that whilst disparaging to the utmost the climate of England, "foggy, raw, and dull," "that pale, that white-faced shore," neither the Constable of France, or the Duke of Austria forget to attribute (still disparagingly) the supremacy of England to her "sea-girt" position. Ireland shares the same advantage, and becomes another Britain from the same cause.

"Surely at this day, with us of Europe, the vantage of strength at sea (which is one of the principal doweries of this kingdom of Great Britain) is great; both because most of the kingdoms of Europe are not *merely inland*, but girt with the sea most part of their compass: and because the wealth of the Indies seems, in a great part, but an accessory to the command of the seas." (*Ess. of True Greatness, &c.*)

"In this kingdom the seas are our walls, and the ships our bulwarks. . . . The king cannot enlarge the bounds of these Islands, which make up his Empire, the ocean being the unremovable wall which encloseth them. . . . I shall recommend unto you the care of our first out-work, the Navy Royal, and shipping of the kingdom, which are the walls thereof." (*Advice to Buckingham*, 1616.)

In the *Case against Whitelocke*, Bacon speaks of "Matter of State and Martial defence tending to the conservation of the Navy, which is the walls of this island." In the *Essay of Kingdoms*, of "The sea . . . which is one of the principal doweries of Britain." In the speech on the "Plantation of Ireland," he describes it as "another Britain. . . . endowed with so many doweries of Nature."

In the same strain "Austria," in the play of *King John*, speaking of England and her bulwarks, says:—

> That to my home I will no more return,
> Till Angiers and the right thou hast in France,
> Together with that pale, that white-faced shore,
> Whose foot spurns back the ocean's roaring tides
> And coops from other lands her islanders,
> Even till that England, hedged in with the main,
> That water-walled bulwark, still secure
> And confident from foreign purposes,
> Even till that utmost corner of the west
> Salute thee for her king. (*John* II. i. 21.)

So Warwick the king-maker describes the safety of the King, circled with loyal friends:—

> My sovereign, with the loving citizens,
> Like to his island girt in with the ocean,
> Or modest Dian circled with her nymphs,
> Shall rest in London till we come to him.
> (3 *Hen. VI.*, IV. viii. 19.)

So the Duke of Bourbon threatens if his troops do not beat the English out of France to sell his dukedom.

> To buy a slobbery and dirty farm
> In that *nook-shotten* isle of Albion.
> (*Hen. V.*, III. v. 19.)

The dying Duke of York, lamenting the degradation and misery brought by bad government upon "this blessed plot, this earth, this realm, this England," still brings forward the same reasons why she ought ever to be great and strong.

> This royal throne of kings, this sceptr'd isle,
> This earth of Majesty, this seat of Mars,
> This other Eden, demi-paradise,
> This fortress built by Nature for herself
> Against infection and the hand of war,
> This happy breed of men, this little world,
> This precious stone set in the silver sea,
> Which serves it in the office of a wall
> Or as a moat defensive to a house,
> Against the envy of less happier lands

* * * *

England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame.
With inky blots and rotten parchment bonds:
That England, that was wont to conquer others,
Hath made a shameless conquest of itself.

(*R. II.*, II. i. 40).

ANOTHER STRIKING PARALLELISM.

I FIND in Mr. Wigston's new book, *Francis Bacon versus Phantom Captain Shakespeare* (p. 234), the following citation from Bacon:—

"Now of all the enemies that have contributed to the divorce between the intellect and the world, *authority* is the most formidable. *Authority* has substituted the little world of this or that philosopher for the great and common world; it has encouraged indolence and suppressed inquiry. Authority must first be pulled down from her throne before truth can reign supreme in the realm of philosophy" ("Introd. Essays," lxx., Abbott).

I was reminded in reading this of the expression of Biron in *Love's Labour's Lost*, Act I, sc. i. Here we have taught the same, then novel, doctrine—to look to nature rather than to books. Biron says:—

"Why all delights are vain; but that most vain,
Which with pain purchased doth inherit pain:
As, painfully to pore upon a book,
To seek the light of truth; while truth the while
Doth falsely blind the eyesight of his look."

That is to say, instead of "substituting the little world of this or that philosopher for the great and common world," by "poring upon a book," the product of some other intellect, of some philosopher, the

light should be sought outside of the book where its great glare dazzles the eyesight. And Biron continues:—

> "Study is like the heaven's glorious sun,
> That will not be deep-searched with saucy looks:
> Small have continual plodders ever won,
> Save base *authority* from others' books."

"*Authority* must be pulled down from her throne before truth can reign supreme,' says Bacon. One can learn little from books, says Shakespeare, save "*base* authority."

This revolt against *authority*, in books, was the very essence of Bacon's philosophy; and Shakespeare expresses the same revolt and designated "authority" as "*base*." Surely a singular creed to be held, by two distinct men, in that age, when in Church and State and philosophy "authority" ruled supreme.

IGNATIUS DONNELLY.

BACON ON WAR.

"POLITIC bodies are like our natural bodies, and must as well have some exercise to spend their humours, as to be kept from too violent or continual outrages which spend their best spirits."

(*Letter to Rutland*, 1595. *Life I.* 12.)

(*See also Essay* 29 *of the True Greatness of Kingdoms.*)

Compare this with the advice given by Hen. IV. to his son:—

> "I had a purpose now
> To lead out many to the Holy Land,
> Lest rest and lying still might make them look
> Too near unto my state. Therefore, my Harry,
> Be it thy course to busy giddy minds
> With foreign quarrels, that action, hence borne out,
> May waste the memory of the former days."

(2 *Hen. IV.*, IV. v. 210.)

R. M. T.

Correspondence.

[The Editors are not responsible for the opinions of their correspondents.]

To the Editor of "The Journal of the Bacon Society."

DEAR SIR,—I have often been requested by members of the Bacon Society to furnish some report of the work in which I have been engaged since this journal was published five years ago. I consider that all information which is gathered on the subjects which it is our professed purpose to study should be made public, and help towards further elucidation invited; and therefore propose to sketch, as briefly as possible, an outline of researches made, and of the conclusions arrived at. Since only a few pages can be devoted in this journal to the utterances of one individual, you will not expect me to stop to prove my own statements. I shall attempt no more than a summary of what I have tried to do, giving sufficient hints and data to enable the industriously inclined to assist in correcting errors and in pushing forward inquiries.

Some years ago, being persuaded that "Bacon wrote Shakespeare," but having at the time no means of testing absolutely his *style* and diction, as well as his opinions, tastes, and knowledge, I thought it well to begin a series of dictionaries or harmonies between acknowledged Baconian works and *Shakespeare*, taking separately each branch of science (horticulture, natural history, physics, metaphysics, medicine, surgery, &c.), of ethics, history, geography, the arts (music, poetry, the drama, &c.), and philology (words, turns of expression, figurative language, &c.), in short, all that concerns style. Of this latter section the *Promus* formed part, and a collection of about 40,000 extracts on metaphysics, similes, &c., another part, and one which I have found the most useful. For this collection shows not only Bacon's poetical phraseology, but the *ideas* of which the words are but the images, and I have been able to use these dictionaries as a means of testing the Baconian origin of a quantity of books not hitherto attributed to Bacon. I will not shock the feelings of some of you by enumerating all these; but you will find food for meditation if you will exhaustively annotate as I myself did some years ago, the works of "Marlowe," "Montaigne," "Robert Burton" (of the "*Anatomy of Melancholy*"), "Sir Thomas Browne" (of the "*Religio Medici*"), and "Sir Kenelm Digby." When I find in any given book not only the same set of prevailing ideas, aims, and arguments, but the same subtle thoughts, the same use of peculiar words and turns of speech, together with a great many quotations, proverbs, and other particulars noted in the

Promus, and when the book in which these occur is moreover illustrated (in one edition at least), with certain woodcuts, and printed and paged in a peculiar or "irregular manner," on paper which has one of a certain set of "water-marks—then I am satisfied that that work is Bacon's. If there is an author's name on the title-page, or at the end of the dedicatory letter (a name, by the way, always, I think, printed in *two types*, or otherwise strangely lettered), I say, "What's in a name?" This "Author" *produced*, wrote from dictation, or perhaps sustained the expense of publishing; but Bacon devised and originated that book.

When trying to edit the *Promus* MSS., I took comparatively little heed of works of a *later date* than the *Promus*. I thought that if, after Bacon had used and printed certain phrases, they became common with other writers, there was nothing in this to be surprised at, and consequently I failed to examine these books with sufficient minuteness. Later experience made me return to them, and I now conclude, from a collation of many of them, that they are the very early and crude productions of the youthful Francis (some perhaps of Anthony), fathered by others during his lifetime, or published after his death by his faithful followers.

Lately I have found evidence that Anthony Bacon, the only brother of Francis (by Lady Anne, the second wife of Sir Nicholas), and two years his senior, was also a poet of high merit, and apparently a voluminous writer. Anthony is described in Dr. Rawley's life of Bacon, as "a gentleman of as high a wit as his brother, though not of such profound learning." I have already asked the question, "What did Anthony write or do to justify Dr. Rawley's remarks?" and echo answers "What?"

Does no one think that the sudden outburst of learning and science, and of an exceptionally splendid literature in the time of Elizabeth, was a remarkable phenomenon? Read the *Advancement of Learning*, the *Instauratio*, or the *De Augmentis*, and you will find Bacon, in the first decade of the 17th century, and again more emphatically three years before his death, enumerating, under thirty or forty different headings, the "*Deficiencies*" which he found in learning. These deficiencies include everything necessary for the formation of a fine style. Words were lacking; the language of the time was insufficient to express his own ideas, new words must be coined, and each country, he said, should borrow from the other, until a noble model of language should be formed. Graceful turns of expression, "Elegancies and formularies of discourse," metaphors, similes, allusions (or quotations), antitheta, sophisms, proverbial philosophy, all were wanting. Parabolic poetry, or the art of wrapping up bare facts in ambiguous but instructive fables, was, according to Bacon, a lost art. The theatre, too, was at the lowest ebb. "*Of myself*," he adds in the Latin work, "*I am silent.*" Pregnant words, and worthy of note.

It was in the year 1623, the year which saw the publication of the first collected edition of the *Shakespeare* Plays, that Bacon printed

these words for the last time. Before that date, how many editions had been published of the parabolic poem of the *Arcadia*, and of the still more highly parabolic "*Faerie Queene?*" How many separate editions of the quartos of *Shakespeare* and *Marlowe*, not to mention *Ben Jonson*, *Chapman*, and a score of other poets and dramatists, gray and gay? And for the use of proverbs in illustration, had Bacon never seen that most popular and courtly book "Lyly's *Euphues*," of which another of the many editions was published in the same year as his *De Augmentis*, 1623? And when Bacon remarked upon the want of "Collections," or as we should now say compendiums, encyclopædias,, and books of reference on history, science, and ethics, was he totally unconscious of the many works of this kind then in process of compilation which appeared immediately after his death, and which form the basis of the great works of the encyclopedists and the "sterling literature" of the 17th and 18th centuries? Thoughtful minds will not cast aside such considerations as unworthy or absurd, although it is impossible long to indulge in them without being led to inquire more particularly how much of all this work was performed by Bacon himself, or through his agency and that of his friends? One thing is certain. He could not have done and written all that I myself attribute to him, excepting by the co-operation of a number of willing hands and heads. Co-operation implies a society. Societies for purposes of re-formation must needs be secret. I turned to a study of the secret societies of the Middle Ages, and found, as was said in a previous number of this journal, that of all the fraternities of which we read, none so fulfils the purposes and apparent intentions of Bacon as that which is known as the Rosy-Cross Brotherhood, or the Society of the Rosicrucians, in which method, poetic imagination, and the highest aspirations for "mingling earth with heaven," are combined. I skip over all the stages of inquiry which have led to my present conclusions. Probably some of these conclusions or conjectures are erroneous; if so, I beg you to disprove them. By that means fresh knowledge will be attained, and truth sifted from error. I state those things which I have found, and "Truth comes out sooner from error than from confusion."

I find, then, that a secret society, corresponding in aims to the Rosicrucian fraternity, *did* exist in the Middle Ages. Its object was the protection of religion and the diffusion of Christian knowledge. From information which has been kindly afforded me from abroad, I learn that the history of these so-called "Rosicrucians" is perfectly well known in Germany. But, so far as I can discover, this old institution was a mere smothered fire - comparatively powerless until Bacon breathed into it with the powerful blast of his genius, setting in motion the marvellously perfect machinery which was destined to govern the whole world of thought, and to effect a complete revolution in education and learning.

Bacon's aim—*the aim of the Rosicrucians of the later period*—was threefold—1. To purify religion, and to stimulate reform in the

Church; 2. To promote and advance learning and science; 3. To restore man to the state of purity and happiness from which by sin he had fallen. How to set about this? He seems to have been painfully aware that although true religion can alone produce real and lasting good to man, yet that there is nothing about which men quarrel so bitterly as religious subjects, or rather on *differences of opinion* in matters connected with religion. To produce unity, and to sweep away the corruptions, superstitions, and tyranny which had crept into the Church, were his great objects. Read the history of the reigns of Mary in England, of Philip of Spain, and the history of the Netherlands under Philip, and think what was the state of religion, and consequently of the world, in those days. The barbarities of the Inquisition, moved by the Roman section of the Church, it is difficult to reconcile with any idea of religion whatever; and the Puritans (though they did good work in securing the printing and dissemination of the Bible) also went into extremes, and, mingling with their hatred of "the tricks and trash of Rome" an ignorant antipathy to everything which the Roman, in common with every other branch of Christian Church, had practised from time immemorial, they set to work to deface and dismantle the beautiful buildings reared by the piety and munificence of their forefathers, and in all ways they sought to reduce the universal Church to the level of a narrow sectarian community. Both extremes were equally wrong and foolish, and Bacon saw and lamented it all. "Truth," he said, "is seated in the mean," and if unity is ever to be secured, it must be by drawing together, not by widening the breach. And what is truth, and who shall decide in such matters? They can only be decided by God Himself, and by the two Books which He has specially given for our learning. These books, Bacon says—the Book of the Bible declaring God s will, and the Book of Nature showing forth His works—are mutually dependent, and neither can be understood without a knowledge of the other. To the publication and elucidation of these two Books of God—the Bible and Natural Philosophy—Bacon devoted his whole life. Search for yourselves, and see to whom we owe the immense number of editions, translations, and commentaries on the Bible which were produced during the lifetime of Bacon. I cannot doubt that it was he who, in days when language was defective, directed and incited the publication of the Bibles of 1583, 1594, 1611, 1613, and others, furnishing the revisers with help of all kinds, and bringing his vast learning to bear upon the commentaries, which I find adorned with his own turns of speech, recorded in the *Promus*, and used throughout his own acknowledged writings. It is startling to find in these old Bibles the same hieroglyphic woodcuts (just sufficiently altered to prove them to be from different blocks, but with the same symbols carefully reproduced in all), the same very peculiar designs which are introduced into Bacon's acknowledged works; and, further, that the very paper upon which these Bibles are printed, bears the secret water-marks or paper-marks which are on Bacon's own

writing paper, on the letters of his most trusted correspondents, and on the paper of every book which is acknowledged to be his. The fact that Bacon's private marks are found equally in the Bibles issued by the Geneva divines, the English Bishops, or the Jesuits of Douai College, led me to an inquiry as to the members of the latter fraternity. It appears that Bacon's early and constant friend, Tobie Matthew (who, whilst living in Italy, to Bacon's great regret, joined the Roman Church), became a Jesuit priest, and I think that he was in Douai College at or about the time when the "Douai Bible" was printed. Afterwards the garbled passages and glosses put upon certain texts by the Papist publishers, were exposed in "Fulke's" Testament, where the Douai (or Rheims) Testament is printed in parallel columns with the English version, and copious notes are added, with examples from the original Greek. This book, in its various editions to 1633, should be closely compared with the former. I have frequently found reason to think that Bacon, with the intention of ventilating a question, *himself wrote on opposite sides*, raising doubtful points, and then arguing *pro* and *con* under different pseudonyms—a practice not unknown in the present day, and almost necessary at a time when new ideas were amongst the "deficients."

It was a great point gained, that the Bible should be introduced into all countries in the vernacular; but Bacon knew that the mere dissemination of Bibles or religious books was not sufficient to produce unity and concord. In the Sixteenth Century comparatively few persons could read, and even the so-called "upper classes" were terribly coarse, ignorant, and narrow minded. He seems to have thought to himself: "Is there no one point upon which all men with one spark of religion can agree?—some neutral ground upon which all can meet in harmony, and begin to rear our new Solomon's House? and he seems to have concluded that men with any minds at all, must agree that there is one God. Upon this lowly platform of faith Freemasonry begins. Freemasons, if they fulfil their professions, are Deists, if nothing more. They rise, with continually renewed vows of secrecy, by gradual stages of instruction, and initiation into various kinds of knowledge, till they reach the 18th Degree, where, in 'Prince Rouge-Croix" they must (in former days at least) swear to their belief in the Trinity. At this stage, therefore, they are (or were) Trinitarian Christians, consequently members of the "Holy Catholic Church," to which all members, whether of the Anglican, or the Roman, or the Greek Church, profess allegiance.

I am not fond of discussing differences of religious opinion, feeling that there may be many divergences in people who are equally good, and "religious" in the true sense of the term, and that it is very difficult to touch upon such matters without running the risk of jarring the feelings of some good person or another. Yet, in order to be clear, I must say a few words on this subject. When the Church people of England realized the extent of the encroachments, and final tyranny and barbarities which were, in the mediæval times, enacted

under the name and shield of religion, they made, as we all know, a great effort to rid themselves of their ecclesiastical tyrants, to clear away all the excrescences and superstitions which had overgrown the ceremonials and rules of the Church, and to restore it to the primitive *Universal* or Catholic spirit which breathes through the teachings of the Bible. They *protested* against these errors and tyrannies, and against the embargoes laid upon the free reading of the Bible, and they used all their power and wits to get rid of these abuses, and to repair and re-form the discipline of the Church. Like many other energetic people, their zeal carried them too far, and with the lady in *Hamlet*, they "protested too much." *Pro*-testation turned to *de*-testation, and the Protestants, becoming confused in their ideas, rested not at the point of clearing away errors, superstition and abuses. They tried to make a clean sweep of all external beauty in matters of religious ordinance, and, in their detestation of the Pope and all that concerned him, they gladly dropped their true title of "Catholics," and allowed themselves to be known as "Protestants." This suited the Papal Church well, for it was then able to arrogate to itself the title of the "Catholic" or *Universal* Church, whilst the reformed Catholics were allowing themselves to be classed, as we now class dissenting communities, who disown the Church, and are in no sense universal.

I have been reading and transcribing letters in a marvellous collection of Anthony Bacon's correspondence, which lies dusty and generally unheeded on the shelves of the upper library at Lambeth Palace. Sixteen folio volumes of these letters! think of that. Many of them are in cipher, and to some of these a clue has been afforded by the talent and kindness of Mr. George Bidder. At another time I hope to lay before you some account of these interesting letters, but the full exposition of them is a work fit for a Government Historical Manuscripts Commission, and not for one incompetent woman.

And what do these letters tell us? Well, they declare or hint many curious matters. First, that Francis Bacon was the head-centre of a wide-spread religious and literary society, and that his brother Anthony was, for some years, his propagandist and corresponding secretary on the Continent. That the brothers were engaged in collecting information of every description, concerning the political and religious condition of all states, and that there was no court, or place of importance, where they had not their "intelligencers" and friends. Spedding, in his "Life of Bacon," conveys the impression that Anthony wrote as Secretary to Essex, and this is true so far as it goes. But the letters concerning Essex are a mere drop in the ocean, compared with the quantity of those which relate to the state of the Church, the prospects of obtaining help to carry on the schemes of the society, or "to keep this fire lighted"; the characters, position in life, and capabilities, of persons who proposed to join hands in advancing "the cause," and in re-forming the whole wide world. The grandeur, liberality, and true *Catholicity* of that scheme, is continually apparent in these letters. Good and clever men, desirous of truth,

and of aiding to benefit their fellow creatures, are all welcome and dear to the brothers Anthony and Francis. "Roman" Catholics, like Father Fulgentius, "Liberal" Catholics like the Des Moulins, members of the Jesuit Colleges, and of other learned societies, sisters in religious houses, as well as ultra-Puritans and "detestants" like Nicholas Faunt, Genevan divines like Beza, Bible-reading members of the French Reformed Church, English clergymen as different in education and ideas as the extreme "high" and the extreme "low" churchmen of the present day—all correspond in terms of the most fervent affection and admiration with Anthony, assuring him, with reiterated vows, of their fidelity to him, and their devotion to the service of his brother, Le Chef," "Le Maitre," "Mouseigneur," "Monsieur le Grand." The extreme sweetness and heavenly-mindedness of Francis, is always dwelt upon. Sometimes he is called "Monsieur le Doux," or "Signor Dolce."

Throughout these letters, certain distinctive, but unobtrusive, and generally unnoticeable *marks* are to be found. They are, I think, marks known only in the highest degrees of Freemasonry, or Rosicrucianism. There seems to have been at some period a rupture in the Society. The lower orders of Masons, who each had their own craft secrets—secrets in building, designing, paper-making, printing, engraving, book-binding—and a secret language, ambiguous in words metaphors, symbols, &c., unobtrusive in signals and gestures—these lower grades were *not necessarily of any religion.* It is true that they professed to believe that there is a God, but the Bible tells us, that the devils believe so much, *and tremble;* yet they remain devils still. The man who has no aspirations superior to those of the brute to whom, Bacon says, "he is akin by his body," will never rise to "the image of God to which he is akin by his spirit."

Lamentable accounts have been given me of the degeneracy of the Freemasons in Germany and France, where the word *Freemason* seems to be accounted synonymous with atheist and anarchist. Like some notorious atheists in our own country (also Freemasons, though we hope and believe exceptions to the rule), these men seem to have touched the lowest point of all that might be expected from those whose intellects have been cultivated and their souls left barren. A mock humanitarianism, or morality, is the utmost reach of their higher life, and their professed object, the destruction of religion, the uprooting of Christianity, and the subverting of

> "Degree, priority, and place,
> Office, and custom in all line of order."

In short, such a general untuning of the strings as Bacon most earnestly reprobates, and of which he shows the miserable effects.

It is quite possible that the spirit of conceit which accompanies a little learning with less religion, may have entered into men intelligent enough to be admitted to the higher degrees of Masonry, and disagreements may have followed, obliging the true Brothers of the

Rosy Cross (the *Heads* of the Society, who, as the Freemason encyclopædia admits, were far more literary and highly cultivated than the lower ranks of Masons) to separate themselves from their much more numerous brethren of the arts and crafts degrees. It is sometimes said, that the two communities had no connection, but I cannot believe that this was always so. The rules, aims, publications, and actual members of the two societies are too closely identical to give room for doubt as to their having been, originally, one and the same. The name "Rosicrucian," seems to have been a *nickname*, given first by Andreas, in the beginning of the seventeenth century to the churchmen of the higher order of Masons. It is needless to repeat that all the stories told of the Rosicrucians—that they were a very ancient fraternity, alchemists, sorcerers, infidels, and what not, were fictions invented, or allowed to spread, in order to veil the true origin and aims of the society. In the same way the origin of the Freemasons is left in a haze, "like the Egyptians in their fog."

Their masonic encyclopædias and other instructive treatises offer a good choice of founders from the patriarchs, the Pagans, Solomon, the crusaders, the knights' templar, &c., to Oliver Cromwell, Prince Charles Stuart, Sir Christopher Wren, and Dr. Desaguliers. I have heard equally hot arguments in favour of most of these claimants. The most interesting statement as to the true founder is, however, to be seen in "Preston's Masonry," still a text-book, and which went through nine editions before 1796. Here we are told authoritatively that the arts and sciences in Britain, after the revival of the Romans, remained in a very low state till the time of the Emperor Carausius, by whom masonry was revived or founded in England. Having shaken off the Roman yoke, he won the love of the Britons by encouraging the civil arts; and amongst his prime favourites were the masons for whose tenets he professed the highest admiration, and appointed Albanus, his steward, to be their Grand Master. Albanus was born at Verulam, and there built a splendid palace for Carausius, who in return made him chief ruler of the realm. Albanus, we are assured, was a celebrated architect. In his youth he had travelled to Rome, and served under the Emperor there for seven years. Now, Albanus or St. Alban was beheaded in A.D. 303, and the transparent little fiction seems to tell, in the usual veiled language of masonry, of Bacon's seven years' study of the great Roman writers whom he wished to revive, and whom we read of as the kings buried and freshly discovered in the Rosicrucian fables. Albanus of Verulam was, of course, Bacon, and Carausius perhaps a fictitious name for James, who made himself Chancellor, and who valued him for having in his reign reared the splendid palace of wisdom or "Solomon's House," of which Bacon indeed most truly was the architect and master builder.

It is only fair to our accurate Freemason historians to say that they are all considerate enough to leave it to the discretion of their readers to decide for themselves as to their own origin.

"It is hardly necessary," says a recent writer in the Royal Masonic Cyclopædia, "to express any opinion on the point; *the fraternity has the advantage of being able to choose for itself*"—a liberal arrangement in which we ask leave to share. I think that the true connection between present Freemasons and the Company of Masons still existing (and which boasts of arms granted in 1477) should be inquired into. Charles II. granted this company a charter in 1677, as he also granted a charter to the Royal Society, which Evelyn (himself a president) says that Bacon founded. The Freemason Cyclopædia, whilst recording the popular saying that there is no connection between the Freemasons and the Masons' Company, adds that "*it is still a point to be kept in view.*" For my own part, I consider that all the evidence which I have been able to collect, points to the conclusion that Sir Nicholas or others may have "projected," but that Francis Bacon perfected and carried out the scheme for "the reformation of the whole wide world." I think that the old guild or Company of Masons with practical trade, or arts-and-crafts' secrets of their own, were by some means incorporated with the literary and religious guilds which in latter times came to be called Rosicrucian, and that these, the practical handicraftsmen and the cultivated students, inventors, and authors, were ultimately welded together into one great organization for the advancement of learning and science, and for the propagation of truth in every form. The Freemasons were, and I suppose still are, the lower orders of Rosicrucians. They helped, each according to his ability, in the erection of the new Solomon's House, of which the outward and visible fabric (the printed books, namely, the "fair houses" for charitable and educational purposes, and all external particulars connected with such matters) was, for the most part, due to them. On the other hand, the *literary work*, the writing of books—of plays by which the ignorant were to be taught through their senses as well as by their intellects, of learned and scientific works for the use of the studious (learned hitherto after the learning of the times in "words and matter")—the revision, translation, elucidation, and wide dissemination of the Bible—all these things were the work of the retiring, silent, and more highly-cultivated Rosicrucians, over whom was thrown such a veil of mystery as should secure them from the inevitable persecution and destruction, which in those days was sure to befall all who had original ideas, or whose learning led them to differ in opinion with the ruling powers in Church or State.

I have mentioned the private paper-marks found in Bacon's manuscript writings as well as in his printed books. The investigatios of these is extremely interesting and instructive, for these are only some of an immense number of the secret book-marks of a vast society. You may be told that paper-marks are mere *trade-marks*, the signs of a certain firm. Believe me that this is not true. The marks of which I speak are often used by various and separate manufacturers at the same period, and I could show you the paper-

mark of the 1632 edition of Shakespeare and of certain acknowledged works of Bacon in paper used by a well-known firm of the present day. But the subject is very large, and requires ample illustrations which cannot be given here. I only mention these things to show that the same system which was organised in the days of Bacon exists still, and is intelligently practised by certain persons living not only in England, but wherever Freemasonry in its higher grades prevails. Paper-marks are things plainly to be seen ; some of them are five and a-half inches in length. If then, on drawing out and bringing together several hundred of such marks, we find them all to be connected and used in certain definite ways we should indeed be foolish if we were to ascribe such coincidences, and such uniformity of treatment to chance or accident—to anything indeed, except design and intention.

Paper-marks, I am sure, were part of Bacon's "method of tradition" or handing down the lamp of knowledge. A child who cannot read can see the likeness or distinction amongst these paper-marks. The woodcuts are more exciting still, for they tell us much more than the paper-marks ; they are infinitely more varied, and their meaning is more extended. In what I call for want of a better name "Baconian" books—books, that is, which, though not necessarily written by Bacon, emanated from him and his teaching, "though they went after in other names," I find *a certain set* of these woodcuts. Alas that I cannot describe them ! But probably many of you know them, and all educated Freemasons I suppose to be more or less initiated into their meaning. I have traced, copied, or caused to be photographed several hundred of these, and have noted three or four times as many in books from the time of Sir Nicholas Bacon. They accord in an astonishing manner in the "Baconian" books—those, namely, where I find Bacon's great fundamental ideas and theories expressed in his own peculiar diction, and illustrated by his own metaphors.

"Baconian" books may be traced not only by their paper-marks but by the meaning, if not the actual design, of the woodcuts variously executed. These are the engraver's secret marks. Many of his significant little ornaments are repeated with similar meaning by the binder in his "tooling." By the tooling on the back of a book I have more than once discovered a work of great importance to me in some library where I was unacquainted with the contents. It was thus that I found a perfect signature of Francis Bacon (apparently attached to a bond and attested by two Oxford men) in the University Library at Cambridge.

Besides these secret marks of the paper makers, the engravers, and the binders, there is another class of marks which I know not whether to ascribe to the printers, the binders, or the collectors. They are often as patent to the eye in old books as the paper-marks on the engravings, but in modern times they have been reduced to a minimum both in number and size, and they are so ingeniously done as to escape detection. These marks may be roughly classed as

(1) seals or spots of wax; (2) peculiar folds, double or treble, or in sequence of many pages (usually 3, 5, or 7); (3) circular and horse-shoe shaped tearings, &c.; (4) peculiar and evidently intentional stainings; (5) "spluttering" with very fine lines in red ink; (6) tiny marks, usually mere dots in appearance, but which, under the microscope, reveal distinct forms of roses of four and five petals, Maltese crosses, Fleur de lis Trifoil, &c., wedges, acorns, and a few others. Since I am unable to explain the presence of these marks, and since those whom I should expect to be most capable of giving information "cannot tell," I should hold them to be unimportant to our present purposes were it not that they are still to be seen in books which I believe to be the legitimate descendants of those which Bacon wrote, revised, or caused to be "collected," translated, paraphrased, abridged, or otherwise adapted to the use of different countries, and to various classes of readers. It is very significant that no book is to be procured which gives full and accurate accounts of the details of printing *after the date when Bacon first began to publish*, or in other words that the authors know exactly how to stop at the point when such an investigation becomes most interesting and fruitful.

If what I have said be incorrect, it is easy for those who know the truth to disprove my statements. I lower my colours at once to any one who will better explain these things and prove me wrong. But let no one, after the approved Freemason fashion, throw "puzzling powder" in your eyes, by making you believe without examination, either that these things do not exist, or that "they may be accidents." No one of any authority on the subject has as yet told me this. I have earnestly entreated those who *must* know the truth, concerning these technical points, to tell me plainly *if I am wrong*. (See Sotheby's Principia Typographica, Samuel Leigh Sotheby, 1853, Vol. iii.) I easily conceive that they might object to answer questions as to the how and why of these things—these "trade-secrets." But unless there are vows which bind the printers, paper makers, book-binders, and collators, and the heads of the chief and old-established printing-houses to silence, there is neither reason nor common courtesy in evading and wriggling out of giving a straight-forward answer to the question, "*Am I wrong?*" or "Am I under a delusion in believing these marks to be deliberately put into books of a certain class, after the fashion which I describe?" Failing to obtain any such answer, I draw my own conclusions; and because, although we may not adopt the reasoning of others, we are usually glad to learn the outcome of their researches, I will tell you the conclusions which I have arrived at. I think that the Rosicrucians, the upper section of the Freemasons, are still existing, still carrying on, quietly and unostentatiously, their beneficent work amongst us; that the very same signs, symbols, and secret marks, which were used 300 years ago are being used now, and that not less than three are put into every Bible and Book of Common Prayer which issues from our great presses. Almost every book, however modern, connected either

with Bacon, or with any of his schemes, has one or more of these marks, very distinct. The system seems to me to be (in this country at least) an anachronism, for no danger now accrues to anyone from ventilating his opinions on any subject, so long as they are not injurious to others, and elucidation of "The Two Books of God, the Book of the Bible expressing His will, and the Book of Nature setting forth His works." The great printing houses and the Bible Societies seem (whosoever may have been their immediate author) to have had their origin in the large-hearted "Method" by which Bacon proposed to hand down his "Lamp of Tradition." The Royal Society (of which, as I have said, he was the actual founder, although it first obtained a Charter under Charles II.) was, and is, the great vehicle for the "Advancement of Learning," and the many subsidiary societies in science, physic and surgery, botany, antiquities, &c., all spring (so I think) from the same stock.

As to the enigma, "Why all this mystery?" I can only suppose that the vows of secrecy and silence, which were of necessity imposed upon initiates in days of danger, have, by the same unbroken method, descended to the present day. There are some, besides myself, who think that "the time is ripe," and that the veil should be lifted. Bacon could never have intended that in days when the schoolmaster is abroad, the children of each generation should continue to be nurtured upon a mass of fiction, as to the literary history of their own country, the mystery remaining after the cause for mystery has departed. Such things remind us of the Cheshire cat in "Alice in Wonderland," whose body faded away, and only the grin remained behind,

I turn to another branch of the subject. A Secret Society involves two important matters: (1) a secret language; (2) a secret method of writing. These things are hinted at by Bacon in his "Art of Transmission of Discourse."

I have mentioned a Dictionary of Metaphors which I began years ago, for my own edification, and which I continually try to augment and perfect. When I entered upon a comparison of other works besides Bacon and *Shakespeare*, I was struck by the fact of the universality, in Elizabethan works, of certain of Bacon's greatest thoughts, wrapped up in metaphor or parable, and that, by means of my home-made dictionary, I was able to interpret the hieroglyphic pictures which Bacon includes in the "Art of Tradition," or of conveying secret information. To make a long story short, I satisfied myself that the secret language of the Freemason, and still more of the Rosicrucians, is *the metaphorical language of Bacon*, worked out in all kinds of ways, in the works of the Emblem writers.* I hope to publish a little book

* See Bynnemanu's "Translation of Vander Woot's Theatre," 1569. *Icones-accedunt emblemata*," Beza, *Geneva*, 1581, quarto. "Quarles' Emblems," of which there is a cheap edition, *T. Nisbet*, 1856. "Microcosm, Antwerp, 1579 and 1592, quarto. "A Choice of Emblems," Whitney Leyden, 1586, quarto.

which will bring into a small compass all that I have gathered in a somewhat keen chase after emblems and symbolic language. Meanwhile, let me say that it is no wonder that the Freemasons lay so much stress upon the necessity of their initiates studying these things; for a due comprehension of them not only gives a strong grasp of the whole subject of Masonry, but it enables the student to trace the connection of books with their authors, and with each other, a connection which is perceptible, not only in the style and subject-matter of the book, but even by its ornaments, its title-page designs, borders, head-lines, and tail-pieces. It also shows how the "New Birth of Time," of which Bacon was the prime mover, the *Renaissance* as it is usually called, took, as Bacon did, "all knowledge to be its province." The same mystical ideas which are conveyed in the woodcuts, and in the very tooling in the bindings of the old Baconian books, enter also into the designs of the silver and gold smiths, and into the wrought iron work, and other decorations used in buildings reared by the hands, or at the expense, of the Masons and Rosicrucians. People talk of "Renaissance" designs without any idea that the festoons and knots of fruit, flowers, and ribbons, the cornucopœas and vases, the obeliscs, mirrors, head and horns of Pan, and many other devices have any meaning or purpose beyond that of mere ornament. But this is a mistake. The old "Renaissance" designs, though they may now be ignorantly adopted and copied, were made to convey very deep and important truths; their meaning is best interpreted by a study of Bacon's metaphoric language. The world has become sadly prosaic, and the precious gift of imagination is now at a discount. But Bacon was a poet, and his poetic fancies are to be seen in the symbolism and emblem writings which form so prominent a feature in the Baconian or Rosicrucian scheme.

But a secret society of this kind required a secret writing—*a cipher system.* In the same year, 1623, when the first complete edition of "The Advancement of Learning" was published in Latin—the same year when the first complete edition of the *Shakespeare* Plays was published, there also appeared in Holland a large octavo volume of Cryptography, containing at least one hundred different systems of cipher writing, each capable of almost endless development. Mr. Donnelly's wonderful discovery of cipher in the *Shakespeare* Plays caused me to look up the history of cipher writing, and I soon found occasion to be ashamed of my own ignorance in the matter. The works on this subject, written in or about Bacon's time, are sufficient of themselves to form a bibliography. Those which have interested me the most are the book just mentioned, "Gustavus Selein Cryptographia," and a little anonymous work entitled, "Mercury, or the Secret and Swift Messenger." The first of these is really anonymous, for there does not seem to have been any such person as "Gustavus Silenus," and the pseudonym seems to be ambiguous, alluding to the "August Moon," Gustavus being an anagram for Augustus, and "Moons-man" a term expressing a concealed or mysterious personage.

The book was published under the auspices of that same Duke of Brunswick before whom Shakespeare and his company are said to have performed. This book, illustrated and expensively bound, seems from its "errors" of pagination and typography, and from the strange devices of the tail-pieces, to be itself full of cipher, without which, perhaps, the systems which it professed to explain cannot be properly worked. In fact, the problems given as exercises or specimens do not work out correctly, so that it is manifest that some extra hints beyond those given in the text, are needful to make the book generally useful.

"Mercury" contains, almost *verbatim*, Bacon's description of his bi-literal cipher, yet with additions, and without alluding to him as the author. It is full of his ideas and language, but later editions were fathered by Bishop Wilkins. Those who earnestly follow such studies can but laugh, whilst at the same time they deplore the silliness, the malice, the marvellously conceited ignorance, with which writers, totally unacquainted with their subject, set to work to howl down Mr. Donnelly's highly ingenious and most laborious efforts to get at the truth. I rejoice to know, and heartily congratulate Mr. Donnelly that his indomitable courage and perseverance have been rewarded, and that he has at length, as a paragraph in this Journal informs you, found the real clue.

Meanwhile, Mr. W. F. C. Wigston has discovered traces of a similar cypher in Bacon's acknowledged works, and I am equally sure of its existence in many of his *unacknowledged* works. Therefore it is of the greatest consequence that these matters should not only have a fair hearing, but that they should be met with all the respect and encouragement which befits pioneer discoveries of great difficulty:—

"O Day and Night, but this is wondrous strange!
And therefore, as a stranger, give it welcome."

I should like to tell you a little about the "feigned authorships," "feigned histories" and "feigned or disguised portraits" which form part of the method of the great Secret Society. But I have already taken up too much space, and can only touch upon one more point. Some years ago my kind friend, the late Mr. W. D. O'Connor, of the Treasury, Washington, drew my attention to "*Montaigne's Essays.*" I annotated them after my fashion, and found here another case in which Bacon's diction reappeared, in the English editions, in a very striking manner. In fact "*Florio's Translation*" (1605) had in it Baconian forms which are untranslatable into French, and this "translation" appeared to be the true original. The "Cotton" translation, published, I think, nearly sixty years after Bacon's death (by a member of that family which was so intimately connected with old Sir Nicholas and his sons) is not only much larger than the original, but the metaphors of Bacon's "first period" are in some cases exchanged for those of his later style, and even it appeared to me, that the opinions expressed had occasionally undergone modification, if not reversal.

Who made these changes? Who was the hardy commentator who ventured to add to or alter, the words and sentiments of his author? It had seemed to me a strange thing that Montaigne, Mayor of Bordeaux, should have sent his Essays to England, to be translated from French into English *by the Italian tutor* to the Duchess of Bedford; stranger still, that, when this translation was made, it should appear clothed in the purest English of Bacon's early style. Is it not much more probable, that these Essays, published in French at or about the time when the brilliant, observant, Francis Bacon was living in the dissipated Court at Bordeaux—should have been written by him, translated into French by Florio, and published by Montaigne and under the mantle of his age and respectability? I observed that letters indubitably written by Montaigne, are of a most respectable dulness, and have in them not a word, a turn of expression, not a trace of any kind, of Baconian thought or expression.

Now, rummaging among the Pembroke papers, printed by the Historical MSS. Commission (and from which a friend kindly made copies for me), I came upon some documents which indirectly prove that John Florio's business as a translator was to translate, *not from French into English, but from English into French or Italian* (probably only into Italian). In these documents—two letters and two petitions —Florio, now an old man, appeals pathetically, through a Monsieur Jourdan, to the Duke of Buckingham and to the Earl of Middlesex, to procure for him the payment of arrears of an annuity of £50, granted to him by the King, for that he had translated the King's book, "*and all the works of Viscount St. Albans*," and had published them beyond the seas. In one petition, the statement is that Florio translated "*Arcadia*, and all the works of Viscount St. Albans," &c.

I tried to glean more particulars concerning Montaigne, than are given in ordinary biographical sketches, and looking into the famous "Dictionaire Historique et Critique de Pierre Bayle," (a work so voluminous, and so justly praised, as to have become classical), I could hardly believe my eyes when I found the name of Montaigne *omitted.* Thinking that my edition might be imperfect, with the kind co-operation of friends, I examined every one of the eleven editions which were published between 1690 and 1830. In no one of them is there any mention of the Sieur Michel Eycquem de Montaigne, Essayist, and Philosopher, or writer in any kind. Yet this French biographical dictionary has, in each edition, undergone revision and augmentation. The copy before me (1820) is "Augmentee de Notes, extraites de Chaufepie, Joly, La Monnoie, L.—— J.—— Le Clerc, Leduchat, Prosper Marchant, etc., etc.," therefore each separate editor or reviser must be held responsible for the very significant omission of the name of Montaigne, from the best "Dictionaire Critique et Historique" published in France.

In the letters to Anthony Bacon, in the great collection at Lambeth before-mentioned, there is one which speaks of the death of Montaigne. The writer deeply regrets the loss of this kindly,

generous, genial man, this excellent *patron of men of letters*. His name will live in the good works which he has done. But not a word is said of Montaigne *as an Author*. (The "Voyages de Montaigne" are written in the third person—of him, not by him).

Lastly, I have made inquiries about Montaigne's place of burial. There is no monument or inscription over his grave, a circumstance which, as I pointed out in a short article in this Journal, would be according to rule, if he were a Rosicrucian. But "a monument without a tomb" was erected to him at Bordeaux, "à la faculté des Sciences et des Lettres. Cours de Victor Hugo." Two Latin, and one Greek inscription on this monument, restored in 1803 and again in 1835, speak of him in the same strain as that of Anthony Bacon's correspondent—as a man of sweet and genial disposition, of ready wit; one who watched over, and inspired the labours of youthful students—again, not a word of his having written the Essays or any original work. Many biographies of Montaigne take, as facts concerning him, autobiographical records of the Author of the Essays. Pray, my readers, set aside, for the present, these autobiographical particulars, and see for yourselves if the facts bear out the belief that the cheery, liberal-minded Mayor of Bordeaux wrote the Essays which bear his name. I think that he was one of the earliest and kindest friends and patrons, of Anthony and Francis Bacon, with whom he kept up a warm intimacy, furnishing them with money and other help, whilst they were abroad, and visiting them in England at intervals, until his death in 1592.

This hasty sketch will dissatisfy you all, as it does me; but I hope that it may make some of you reflect how much remains to be done, how little we know, how careful we should be not to jump to hasty conclusions as to facts or impossibilities. There is an old saying, which in my youth I was taught to value: "Affirmative evidence is better than the negative." If two men of equal probity say, the one, "I *have* found," and the other, "You *have not* found," the evidence of the former is better than that of the latter. People are apt to forget this. They argue rather in this fashion: "I *do not know* these things, *therefore* they are untrue, or they are not worth knowing," or, "*I cannot understand*, *therefore* the thing is impossible or absurd." We should remember that one great requisite for a good Freemason or Rosicrucian is Humility. He must believe that there are things which he does not know, and yet not be content to sit down in ignorance, but always strive by personal efforts to get at truth. I have no patience with people who go buzzing about, disagreeing with and disparaging the efforts, whilst they do nothing either to test their correctness, or (as some would prefer) to prove them wrong, Think how many different lines of research lie open to us, how many branches of inquiry which must prove fruitful as well as interesting. Of the true history of the Freemasons and their relation to the Rosicrucians, and of their aims, work, and secret means of communication, in paper-marks, pictures, and ciphers, of the origin of the great

printing presses, Plantin, the Stephain, the Elzevirs, and the Aldi; and of our own great University presses, and printing houses, *cum privilegio regis*. Of the true origin and purposes of the *Renaissance*, and of the so-called Counter-Reformation; also of the great foundations for purposes educational and charitable, which sprang up in all directions in Bacon's time; of Dulwich College, Gresham College, and Sion College, with their libraries and other endowed charities. Of the Royal Society, and many kindred institutions, I am tired of reading of such places or foundations, that their origin is "veiled in obscurity." Let us try to unveil it. Then I should like systematically to inquire into the known members of the Masons and Rosicrucians, and to compare all that is known or conjectured about them, with all that is known about the Bacons, their relations, friends, correspondents, "intelligencers," "masks," and paid assistants. And further, to examine into the history of the earliest English hymns sung in churches, and of the earliest newspapers, journals, and periodicals, from "Mercurius Brittanicus" to the "Gentleman's Magazine."

I am trying to do a little towards filling up some of these blanks or "deficiencies" in knowledge, or at least to sketch out leading particulars which may help others to prosecute, with greater ease, better and more perfect work by-and-bye. Health and publishers permitting, I hope before long to send out a first instalment. Meanwhile, I conjure you not to put your trust in me, or anyone else, but to find out for yourselves, What is truth? Yours faithfully,

CONSTANCE M. POTT.

August 16th, 1890.

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